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CAPTAIN AMERICA

DIRECTOR'S CUT

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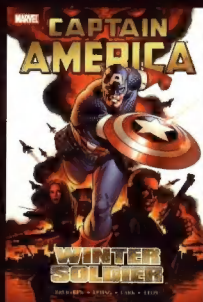
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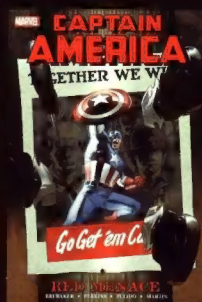
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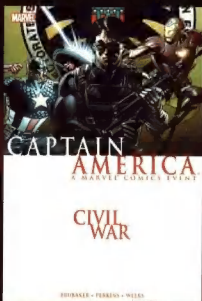
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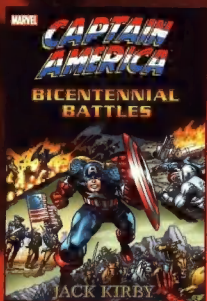
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During the dark days of the early 1940's, a covert military experiment turned Steve Rogers into America's first Super-Soldier, CAPTAIN AMERICA.

Throughout the war, Cap and his partner Bucky fought alongside our infantry and with a group of heroes known as the Invaders. In the closing months of WWII, Captain America and Bucky were both presumed dead in an explosion over the English Channel.

Decades later, a figure was found trapped in ice, and Captain America was revived. Having slept through more than half of the 20th century, Steve Rogers awakened to a world he never imagined, a world where war had moved from the battlefield to the city streets...a world in dire need of...

CAPTAIN AMERICA



When a Superhuman Registration Act was passed which required all individuals possessing paranormal abilities to register with the government, Captain America was asked to spearhead the new initiative and help bring in heroes who refused to comply. Rather than hunt down his friends and allies, Cap went underground and formed a resistance movement to fight back against the law.

When Cap realized the scope of the damage that the warring heroes were causing, he surrendered to Iron Man's pro-registration forces and ended the superhuman civil war. Now under arrest, Cap remains determined to fight the law from within the system.

Meanwhile, the Red Skull--thought to be dead--is secretly alive inside the mind of ex-Soviet general Aleksander Lukin. Along with Doctor Faustus--who has infiltrated S.H.I.E.L.D. and is posing as Agent Sharon Carter's psychologist--and mad scientist Arnim Zola, the Red Skull seeks to have his revenge on Captain America once and for all.

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EVERYONE KNOWS THE STORY OF STEVE ROGERS, THE SKINNY KID WHO GREW UP ON THE STREETS OF NEW YORK CITY DURING THE DEPRESSION...

...SEEING THE BEST AND WORST THAT AMERICA HAD TO OFFER.

HOW HE SAW THE NAZIS MARCHING ON EUROPE...

THE TIMELY MARCH of NEWS

...AND TRIED TO JOIN THE ARMED SERVICES.

HOW A GENERAL SAW THE COURAGE UNDER HIS 4-F FRAME...

...AND ENLISTED HIM IN ANOTHER KIND OF SERVICE ALTOGETHER.



HE WAS SUPPOSED
TO BE THE FIRST
OF AN ARMY...



...AN ARMY
OF SUPER-
SOLDIERS...

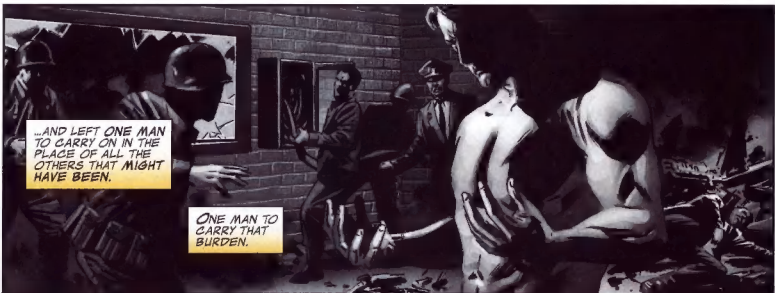


...BUT IT ALL
WENT WRONG.

DEATH TO
AMERIKA! HEIL
HITLER!

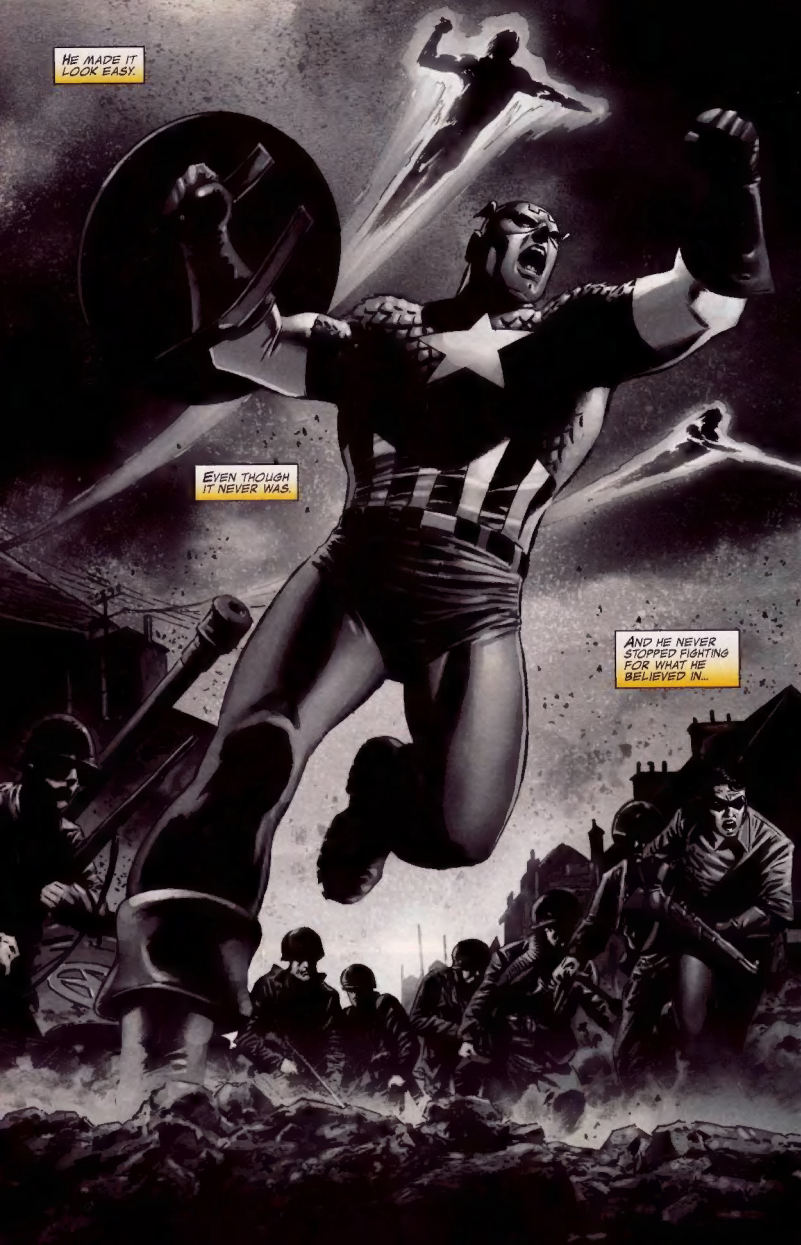


PROJECT: REBIRTH
ENDED IN BLOOD
AND FIRE...



...AND LEFT ONE MAN
TO CARRY ON IN THE
PLACE OF ALL THE
OTHERS THAT MIGHT
HAVE BEEN.

ONE MAN TO
CARRY THAT
BURDEN.

A dramatic comic book illustration of Captain America in a war-torn city. He is shown from the waist up, leaping forward with his right arm raised in a fist and his left hand holding his shield. He wears his iconic star-and-stripe uniform. In the background, a city is in flames and smoke. A figure is seen flying through the air in the upper left, and soldiers are in the foreground. The overall tone is heroic and somber.

HE MADE IT
LOOK EASY.

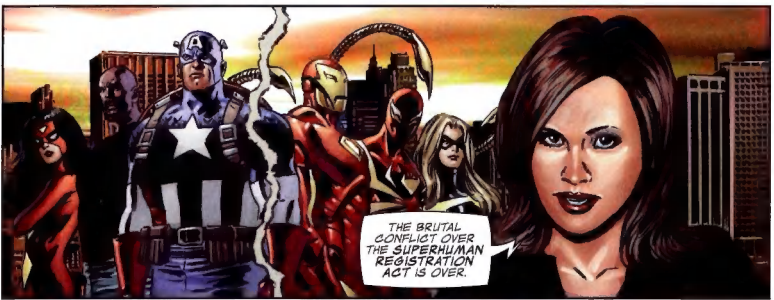
EVEN THOUGH
IT NEVER WAS.

AND HE NEVER
STOPPED FIGHTING
FOR WHAT HE
BELIEVED IN...



...OR FOR WHAT HE
BELIEVED HIS COUNTRY
SHOULD BE.

--IF YOU'RE
JUST TUNING IN, YOU
HEARD CORRECTLY.
STEVE ROGERS--
CAPTAIN AMERICA--
HAS SURRENDERED
TO AUTHORITIES.



THE BRUTAL
CONFLICT OVER
THE SUPERHUMAN
REGISTRATION
ACT IS OVER.



AFTER A
BATTLE UNLIKE
ANY NEW YORK
HAS EVER SEEN...

...CAPTAIN
AMERICA THREW
HIS MASK DOWN
AND GAVE UP THE
RESISTANCE.



AND SO
THE STRUGGLE
THAT BEGAN IN
THE WAKE OF THE
TRAGEDY IN
STAMFORD...



...WHICH LED TO DEMANDS THAT SUPERHUMANS BE REGULATED BY THE GOVERNMENT...

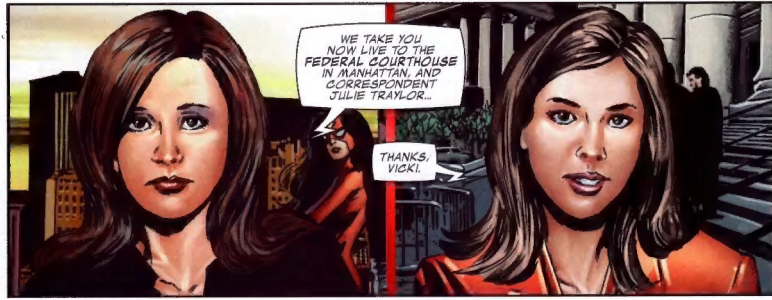
...HAS COME TO A CLOSE, OF SORTS.

THOUGH WHETHER ROGERS' ARREST WILL BRING PEACE OR HEALING TO THE SUPER HERO COMMUNITY...OR TO THIS NATION...

REGISTRATION - IT'S THE LAW!



...IS A QUESTION THAT ONLY TIME CAN ANSWER.



WE TAKE YOU NOW LIVE TO THE FEDERAL COURTHOUSE IN MANHATTAN, AND CORRESPONDENT JULIE TRAYLOR...

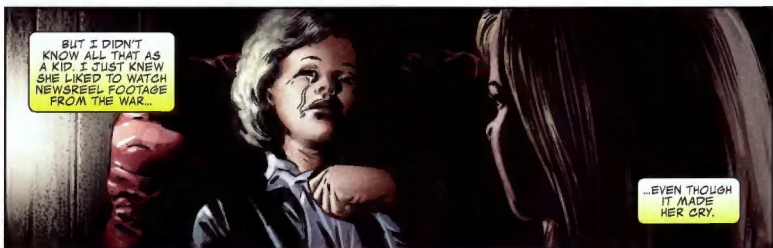
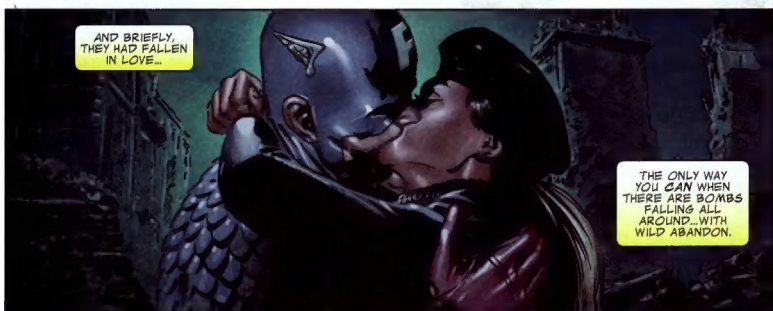
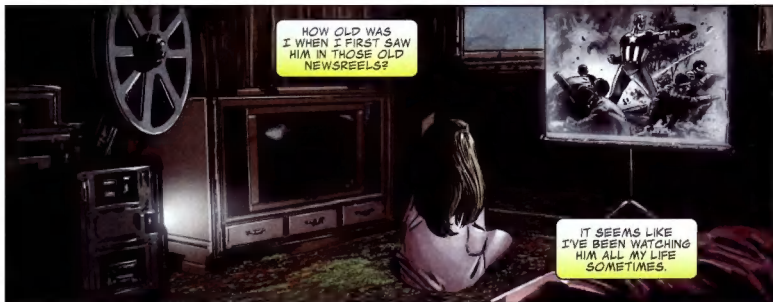
THANKS, VICKI.



I'M STANDING ON THE STEPS OF THE COURTHOUSE WHERE, ANY MOMENT NOW, STEVE ROGERS--THE MAN WE KNOW AS CAPTAIN AMERICA-- WILL ARRIVE.

IN AN UNUSUAL TURN, THE GOVERNMENT HAS DECIDED TO ARRAIGN ROGERS HERE IN NEW YORK, INSTEAD OF IN FRONT OF A MILITARY TRIBUNAL.







IT WASN'T
UNTIL YEARS LATER,
WHEN I WAS A YOUNG
S.H.I.E.L.D. AGENT
ON ASSIGNMENT...

...THAT I
CAME FACE-TO-
FACE WITH
THE MAN SHE
HAD LOST.

WATCHING HIM
MOVE, SEEING HIM
IN ACTION...IT WAS
A REVELATION.



AND I KNEW THEN
WHAT PEGGY HAD SEEN
ALL THOSE YEARS
BEFORE. WHY SHE HAD
FALLEN FOR HIM.



BECAUSE EVEN
THOUGH HE WAS A
SOLDIER, YOU COULD
ALMOST FEEL THE
KINDNESS BEHIND
THOSE EYES,
HARDENED BY WAR.



HE'D FOUGHT
THROUGH THE WORST
DAYS OF THE 20TH CENTURY,
AND HE WAS STILL THE MOST
DECENT MAN YOU COULD
EVER MEET.

AND, LIKE PEGGY, I
FELL IN LOVE ALMOST
IMMEDIATELY...EVEN
THOUGH I KNEW OUR
CAREERS WOULD
EVENTUALLY TAKE US
DOWN DIFFERENT PATHS.

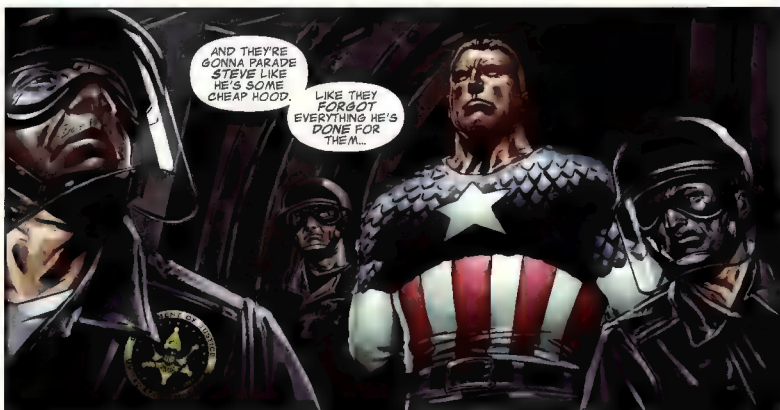


EVEN THOUGH
I KNEW THERE'D
BE PAIN AND TEARS
TO COME...

...IT WAS
ALWAYS
WORTH IT.



AWRIGHT, KID, JUST KEEP YER HEAD DOWN AND BE READY TO FOLLOW HER LEAD.



HOW COULD
THEY EVER
FORGET?

EVEN BEFORE I
MET HIM, BEFORE I
BECAME HIS PARTNER,
THE GUY WAS ALREADY
A LEGEND.



IT TOOK ME WEEKS TO
GET USED TO THE IDEA
THAT HE CONSIDERED
ME AN EQUAL...A PART
OF THE TEAM.

BUT BEFORE
I REALIZED IT,
WE WERE LIKE
BROTHERS.



HE WAS
LIKE THAT SAINTED,
CAN-DO-NO-WRONG BIG
BROTHER. THE GUY YOU
CAN'T HELP BUT LOOK
UP TO...

...BECAUSE
YOU JUST KNOW
YOU CAN NEVER
BE THAT GOOD...

...THAT
GRACEFUL UNDER
PRESSURE...

...OR THAT
STRONG IN
THE FACE OF
HORROR.



BUT THEY'VE ALL
FORGOTTEN THAT...
ALL THEY CARE ABOUT
IS THEIR FEAR...

CAP! CAP!
WHY DID YOU
GIVE UP?

HAVE YOU
RESIGNED
AS CAPTAIN
AMERICA?



...AND HAVING
SOMEONE TO
CRUCIFY TO APPEASE
THE PUBLIC.

WAS
TONY STARK
RIGHT?

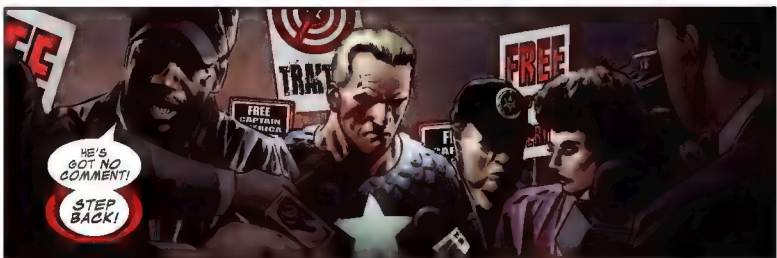
CAP

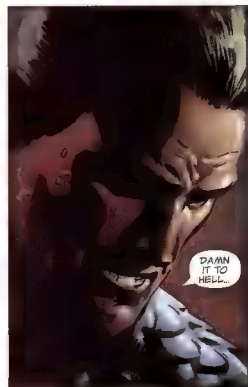
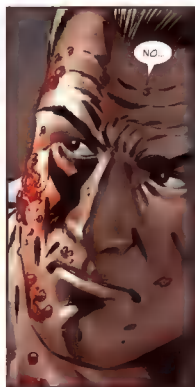
ARE YOU
SUPPORTING THE
REGISTRATION
ACT NOW?

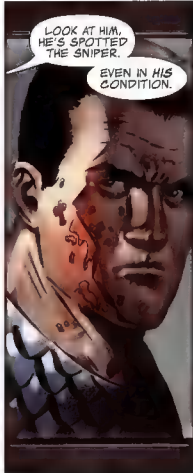


HE'S
GOT NO
COMMENT!

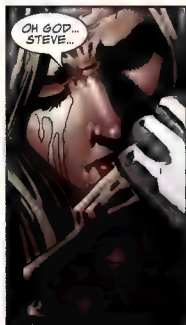
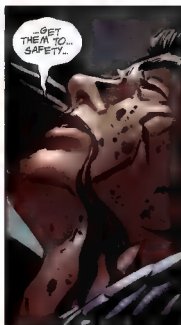
STEP
BACK!







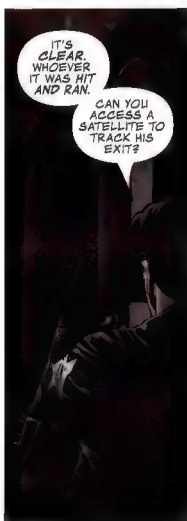






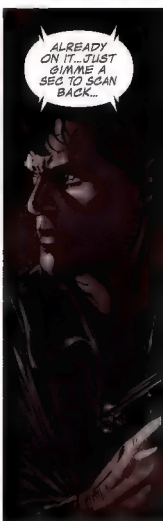


TALK
TO ME,
KID.

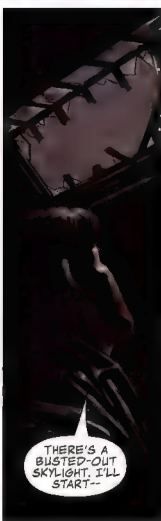


IT'S
CLEAR.
WHOEVER
IT WAS HIT
AND RAN.

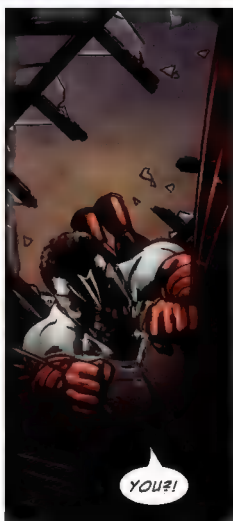
CAN YOU
ACCESS A
SATELLITE TO
TRACK HIS
EXIT?



ALREADY
ON IT...JUST
GIMME A
SEC TO SCAN
BACK...



THERE'S A
BUSTED-OUT
SKYLIGHT, I'LL
START--



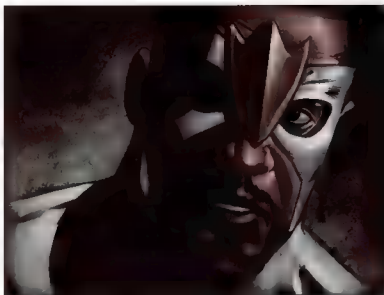
YOU?!



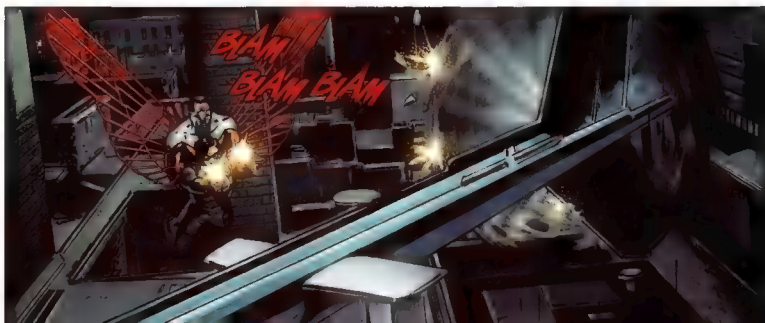
YOU SON
OF A
%@#&#!

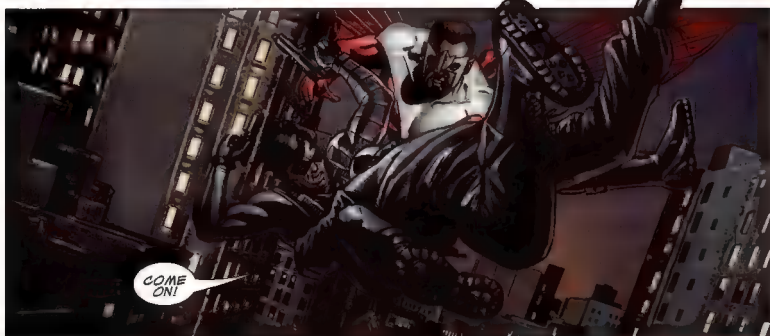
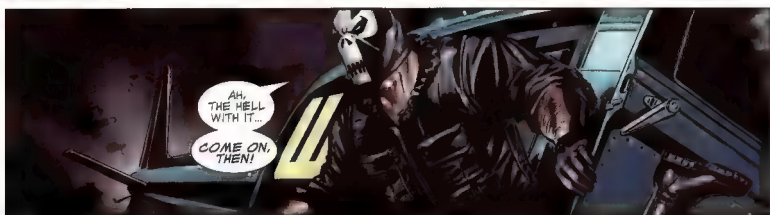
HEY!

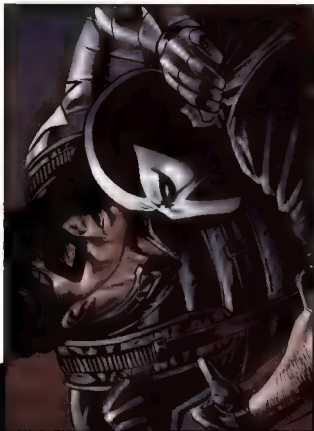
WHUDD

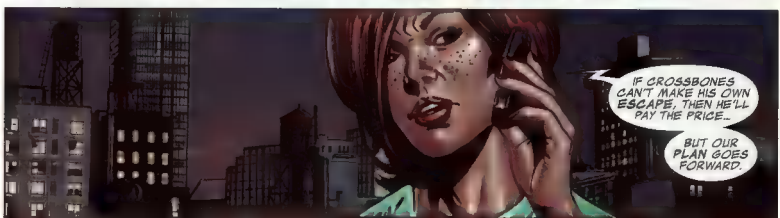
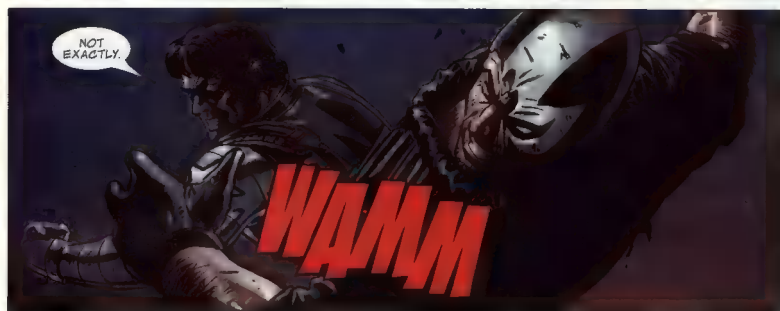
















BUCKY...
YOU NEED TO
GET OUT OF
HERE.

SHIELD'S
ABOUT TO FLOOD
THE AREA WITH AGENTS
AND CAPE KILLERS...
AND YOU DON'T WANT TO
GET DRAGGED INTO
THIS MESS.



NO, I DON'T...
YOU CAN HANDLE
THIS?

HE WON'T
BE GOING
ANYWHERE,
TRUST ME.



GET TO
CAP...AND
FAST.

SOMEONE
NEEDS TO
WATCH HIS BACK,
AND I...



...I CAN'T
BE THAT
GUY.

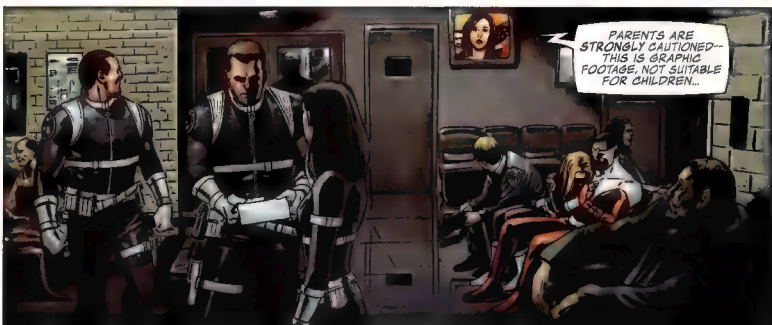
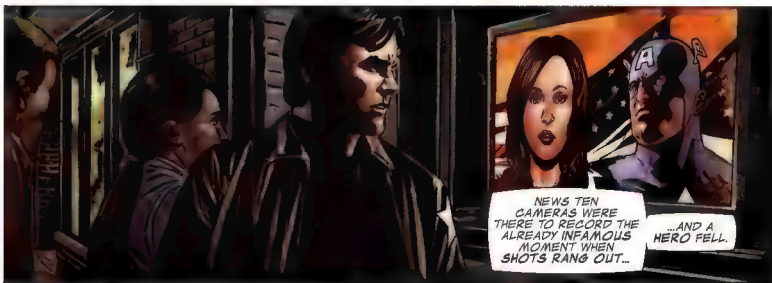
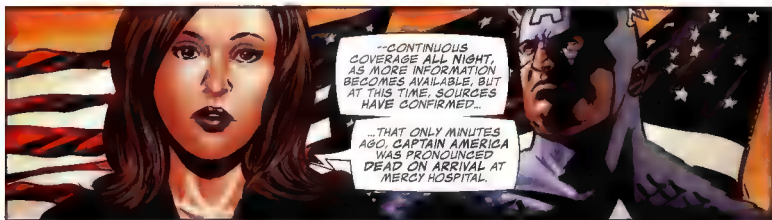


1
FALCON,
YOU ARE
ORDERED
TO STAND
DOWN.

SHIELD'S IS
TAKING CHARGE OF
THIS CRIME SCENE,
AND TAKING THIS
SUSPECT INTO CUSTODY.



THEN TAKE
HIM...I GOT A
FRIEND TO
SEE TO.





STEVE,
YOU CAN'T DO
THIS TO ME...



AFTER
BEEN
THROUGH...

AL
WE'VE



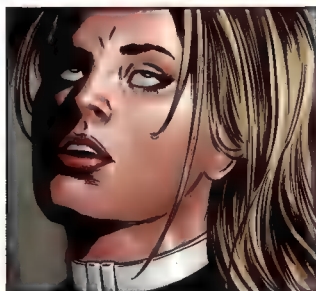
IT MAY BE
DIFFERENT NOW
WE MAY NOT BE
SO TIGHT LIKE
WE USED TO BE...

YOU
MY BROTHER...

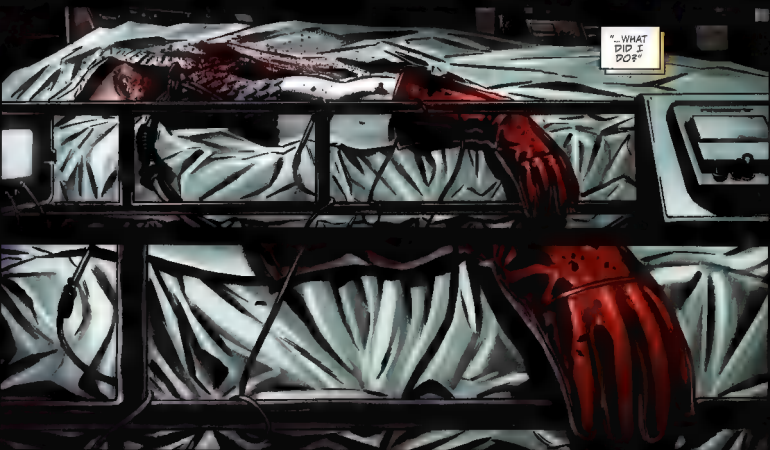


THIS
WITHOUT

WOMEN







The Death Of THE DREAM

P A R T O N E

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WRITER

STEVE EPTING
ART

FRANK D'ARMATA
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& Rising Star Mitch Breitweiser*



Captain America: The Chosen #1

Variant Cover by Travis Charest

SEPTEMBER 2007



CAPTAIN AMERICA #25 SCRIPT

Original Script by Ed Brubaker

Original Art by Steve Epting

With Commentary by Ed Brubaker

PAGE ONE

1—An image from the 30s. Steve Rogers, as a teenager, really skinny, walking the streets of Depression-era New York, in a tattered jacket, which he holds tight around his skinny frame as wind whips down the street. He passes someone selling apples, and some policemen stand nearby, talking.

NARR: Everyone knows the story of Steve Rogers, the skinny kid who grew up on the streets of New York City during the Depression...

NARR: ...Seeing the best and worst that America had to offer.

2—Steve sits in a movie theater, watching a newsreel that shows the Nazis on the march, with soldiers and tanks, and Hitler giving a speech, like a montage of images.

NARR: How he saw the Nazis marching on Europe...

3—Now the classic image of the shirtless Steve, at 18, being examined by an armed services Doctor while other men wait in line behind him, waiting to join up and go fight. The doctor is using his stethoscope and listening to Steve's heartbeat and frowning, like no way does this guy get in.

NARR: ...and tried to join the Armed Services.

4—Skinny Steve in a room full of Kirby tubes and glowing devices. He's leaning back on a slanted table, which he is strapped to, as Doctor Erskine examines him, taking some blood, and General Phillips stands by, observing, and smiling at Rogers' courage. Steve looks a bit nervous.

NARR: How a General saw the courage under his 4-F frame...

NARR: ...And enlisted him in another kind of service altogether.

PAGE TWO

1—Now we're in that scene where he's drinking the formula, as the Doctor looks on, and we see people beyond a glass wall, watching. One of them—a Nazi spy—is reaching under his jacket for a gun he's snuck in.

NARR: He was supposed to be the first of an army...

2—And now he's transforming from zero to hero, in classic Kirby form, his arms out, energy radiating from him, and the Doctor watching.

NARR: ...An army of Super-Soldiers...

3—And now the Nazi comes smashing through the glass wall, firing his gun and screaming.

NARR: ...But it all went wrong.

NAZI SPY: Death to Amerika! Heil Hitler!

4—As Doctor Erskine falls, clutching his neck, as blood spurts from it, Rogers turns and slams the Nazi spy, sending him toward some machinery along a wall. Other soldiers and guards are just starting to react.

NARR: Project: Rebirth ended in blood and fire...

5—Steve Rogers, fully transformed, stands near the broken machinery where the spy lies dead, as flames lick up around him. He's got a sad look on his face here, knowing what's been lost. In the background, Gen. Phillips and some soldiers are scurrying around, trying to get the fire out, some of the soldiers holding a fire hose from a wall.

NARR: ...And left one man to carry on in the place of all the others that might have been.

NARR: One man to carry that burden.



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ASSOCIATE EDITOR: Mark D. Beazley

DESIGNER: Tim Smith 3

VICE PRESIDENT OF SALES: David Gabriel

PAGE THREE

1—Big full-page shot of Cap and Bucky in the war, on the battlefield, in the midst of a terrible battle. Maybe throw in some Invaders up above, if you want—the Torches flying and shooting fireballs down at us. This is the huge heroic Cap-as-the-finest-of-us moment. He's not smiling as he fights.

NARR: He made it look easy.

NARR: Even though it never was.

NARR: And he never stopped fighting for what he believed...

...this is Ed Brubaker commenting, and I've never done one of these before, so let's just consider it an experiment and hope it succeeds.

That first scene was a retelling of Cap's origin, though a brief one, but I felt since this was an anniversary issue, and knowing that we'd be getting SOME press (though not nearly as much as we ended up getting) I figured it best to make this issue as new-reader-friendly as possible. Plus, I always wanted to see Epting draw Cap's origin. And it's always nice to find a way to fit the Invaders in. I think.

PAGE FOUR

1—A TV screen fills the panel, so much so that it must be a wide-screen that we're close on, because we can't see the edges of the images on it. A pretty older woman is onscreen, talking to us, and behind her, the background is filled with an image of a pretty beat-up Steve Rogers,



his mask off, but otherwise wearing his costume, which is torn in places, too. He looks defiant.

NARR: ...Or for what he believed his country should be.

TV SCREEN: ...if you're just tuning in, you heard correctly. Steve Rogers -- Captain America -- has surrendered to authorities.

2—The woman gives a very serious fake newscaster look, as the image behind her changes to show a classic photo of the New Avengers, but it's been torn down the middle, right between Cap and Iron Man.

TV SCREEN: The brutal conflict over the Superhuman Registration Act is over.

3—And then the image changes again and we see Captain America fighting Iron Man amidst New York's downtown, with overturned cars, and damage to buildings, etc. According to the notes for the end of Civil War, Cap may be wearing some special tech gadgets to make him more badass against Iron Man, but let's steer clear of trying to be too literal here, by having it look like it's late in the fight, and they're both the worse for wear. Iron Man's suit should be missing pieces, where Cap's broken them off with his shield, and Cap's uniform is ripped in places.

TV SCREEN: Just under an hour ago, after a battle unlike any New York has ever seen...

TV SCREEN: ...Captain America threw his mask down and gave up the resistance.

PAGE FIVE

1—And now the image behind this woman changes to the wake of the destruction in Stamford, the school bus lying on its side, mostly melted steel, and the remains of the school in the background, etc.

TV: And so the struggle that began in the wake of the tragedy in Stamford...

2—And now behind her, the screen fills with an image of Ms. Marvel and Iron Man side-by-side, and across them at an angle, in a slick font, it reads: REGISTRATION — IT'S THE LAW!

TV: ...Which led to demands that superhumans be regulated by the government...

TV: ...Has come to a close, of sorts.

3—Closer on the newscaster woman, as the background

shows the torn photo of the Avengers again. The woman looks very serious here, as if what she's saying has much more depth than it really does, the way they all do that.

TV: Though whether Rogers' arrest will bring peace or healing to the superhero community... or to this nation...

TV: ...Is a question that only time can answer.

4—And now the screen splits down the middle, and on the right-hand side, we now see an Asian woman standing before the Federal Courthouse building in Manhattan, holding a mic, and smiling, as rain falls lightly and wind whips her hair a little.

TV: We take you now live to the federal courthouse in

Manhattan, and correspondent Julie Traylor...

REPORTER: Thanks, Vicki.

As you can see from reading this last scene, when I wrote this script initially, it was last summer, and I had only read the first two or three Civil War scripts, and seen outlines for the last half, and the original plan was that this issue would take place an hour after Cap's last moments in Civil War. When *Civil War* '77 was actually completed, our book had been long inhouse, and we went back and tweaked a few lines to make the timeline more vague.

This scene, primarily, though, was used to set the scene and to recap as much as necessary, the events of the Civil War. My rule of thumb for recapping stuff outside my own books is to give only as much as the readers need to move forward, and not to get into too much nitpicky detail.

PAGE SIX

1—Now we're at that location, and we're seeing the reporter before the steps, holding her mic and talking to the camera, the cameraman a few feet away, filming her. Behind them both, we see the courthouse building and its wide and tall steps. We see a crowd on the steps, being held back by police in their winter uniforms. She's not the only reporter here, either, there are a few more in the background, all giving reports to their cameramen. It's a media circus, basically. It's just sunset right now, by the way.

REPORTER: I'm standing on the steps of the courthouse where any moment now, Steve Rogers, the man we know as Captain America, will arrive.

REPORTER: In an unusual turn, the government has decided to arraign Rogers here in New York, instead of in a military tribunal.

2—Closer on the reporter, as she talks, holding up her mic.

REPORTER: Sources inside the Administration state that because of Cap's meaning to the country, they want

complete transparency.

REPORTER: The hearing will be broadcast live on all networks.

3—And now she turns to show us the crowd that has gathered. It's a throng of people, some holding signs reading: FREE CAPTAIN AMERICA! or TRAITOR! -- things like that. And they're on either side of a cleared-out area going up the center of the wide steps (these steps are like the ones at the courthouse in almost any *Law and Order*, they run the entire length of the building, a city block, basically).

REPORTER: As you can see, though his stand on the issue was unpopular, Captain America himself remains an icon.

REPORTER: Only minutes after word leaked of his appearance here, a crowd had gathered...

4—And then we see Sharon in the crowd, wearing an overcoat over her S.H.I.E.L.D. uniform.

OFF: ...And it continues to grow.

5—Closer on her, as she talks to Nick Fury via invisible communicator.

SHARON(small): Nick, this is going to be a nightmare...

ELEC(no pointer): Just hang in there, Sharon. It's a risky plan, but it's gonna work.

6—Even closer, as she frowns a bit, thinking of the man she loves being behind bars.

SHARON(small): It had better... I'm not watching that man put behind bars.

SHARON(small): Not him...

SHARON(small): Not him...

PAGE SEVEN

1—In Sharon's memories now. She's a little girl in blonde pigtails sitting on the floor of a darkened family room — decorate this in the 70s style — watching black and white newsreel footage of Captain America during the war, holding a flag high above his head. She looks enthralled by these images which come from an old 16mm projector.

NARR(Sharon): How old was I when I first saw him



in those old newsreels?

NARR(Sharon): It seems like I've been watching him all my life sometimes.

2—Cap and Peggy Carter in Paris during the war, she's got ■ blond ponytail, ■ beret, ■ tight sweater and ■ machine gun. He's smashing some Nazis with his shield as they fight. There are other French resistance soldiers with them.

NARR(Sharon): My Aunt Peggy had worked with him during the war, in the French Resistance.

3—Now, in the darkened streets of bombed-out Paris, Cap and Peggy kiss, tenderly, but passionately. Look at the Romita issues of Tales of Suspense for reference for Peggy of this era.

NARR(Sharon): And briefly, they had fallen in love... NARR(Sharon): The only way you can when there are bombs falling all around... With wild abandon.

4—And now we're back in the Carter family room, where we see young Sharon looking up from her seat on the floor to her Aunt Peggy, who's sitting in ■ nearby chair, near the projector, and tears are streaming down her face. Peggy is about 50 years old here, but you can still see the family resemblance between her and Sharon, though her hair is brown with gray in it.

NARR(Sharon): But I didn't know all that as a kid. I just knew she liked to watch newsreel footage from the war...

NARR(Sharon): ...Even though it made her cry.

NARR(Sharon): ...Even though it made her cry.

5—And now they kiss, as the NYC skyline is behind them, and the sun sets over it. They are almost in silhouette here.

PAGE EIGHT

1—A cool shot of Cap fighting Batroc on the streets of New York. Batroc is leaping off the hood of ■ car, and Cap is diving to tackle him, his shield on one arm.

NARR(Sharon): It wasn't until years later, when I was ■ young S.H.I.E.L.D. agent on assignment...

NARR(Sharon): ...that I came face-to-face with the man she had lost.

2—And now we see, in the crowd on the streets watching them, Sharon Carter, age 22, with shorter hair, in ■ cute dress, her eyes wide ■ she watches the fight.

NARR(Sharon): Watching him move, seeing him in action... It was a revelation.

NARR(Sharon): And I knew then what Peggy had seen all those years before, why she had fallen for him.

And yes, the first time Sharon saw Cap, he was fighting Batroc.

3—Closer on Cap, as he raises his shield and Batroc's feet slam into it. Cap's eyes are full of determination.

NARR(Sharon): Because even though he was a soldier, you could almost feel the kindness behind those eyes, hardened by war.

NARR(Sharon): He'd fought through the worst days of the 20th Century, and he was still the most decent man you could ever meet.

4—Now we see Cap bounding with Sharon over rooftops, and she's looking back at him, smiling. She's in her outfit from Cap 156, the shorts and button-up shirt tied below the breasts. The sexiest Sharon we've ever seen to this day, I still believe.

NARR(Sharon): And like Peggy, I fell in love almost immediately... Even though I knew our careers would eventually take us down different paths.

NARR(Sharon): Even though I knew there'd be pain and tears to come...

5—And now they kiss, as the NYC skyline is behind them, and the sun sets over it. They are almost in silhouette here.

NARR(Sharon): ...It was always worth it.

6—A cool shot of Cap fighting Batroc on the streets of New York. Batroc is leaping off the hood of ■ car, and Cap is diving to tackle him, his shield on one arm.





PAGE NINE

1—Now, down the street a bit, near a pay phone or a telephone pole, or something, we see Bucky, wearing his leather jacket with the white star on the shoulder, not the Winter Soldier look, yet. He's sort of leaning on the pole or the pay phone booth, looking down the street at the courthouse building.

BUCKY: Agent 13? Sure, I see her.

ELEC(no pointer): Awright, kid, just keep yer head down and be ready to follow her lead.

2—Now we're behind him, and we see that he's just a ways down the block from the courthouse building, where the people and the media all crowd around.

ELEC(no pointer): This could get dodgy, and if it does, you're gonna be her ground support.

BUCKY: No problem, Fury. Just say when.

3—Closer on Bucky, as his eyes go tight with anger at something off-panel.

BUCKY: Damn...

ELEC(no pointer): What is it?

4—And now we see one of those big S.H.I.E.L.D. transport trucks from Civil War 2 pulling up outside the courthouse steps, and the reporters all rush to it. There are US marshalls in darks uniforms waiting to take the hand-off of the prisoner at the curb. The Marshalls are wearing black windbreakers with the words: U.S. MARSHALL in white on the back, across the top.

OFF: They're here.

5—The side door opens like jaws, in the middle, and reveals Steve, in his Cap uniform from the neck down, with his hands cuffed behind his back. There's a uniformed S.H.I.E.L.D. agent behind him, escorting him out of the transport. He looks like he's taken a beating, like it's a bit of a miracle he's even standing. His face shows exhaustion and defeat, maybe.

OFF: And they're gonna parade Steve like he's some cheap hood.

OFF(linked): Like they forgot everything he's done for them...

Winter Soldier, who I was lucky enough to bring back in a way that most Cap fans actually liked. He's since become a popular new character as the Winter Soldier because he's all grown-up and dangerous. And he's got a tragic history like the best Marvel characters.

PAGE TEN

1—Cap punching out Nazis on the docks in the States, while wearing his original mask and carrying the old pre-round shield. These Nazis look like hoodlums, but with swastika armbands.

NARR(Bucky): How could they ever forget?

NARR(Bucky): Even before I met him, before I became his partner, the guy was already a legend.

2—Now we see a shot of Bucky and Cap in Europe, fighting German soldiers.

NARR(Bucky): It took me weeks to get used to the idea that he considered me an equal... A part of the team.

NARR(Bucky): But before I realized it, we were like brothers.

PAGE ELEVEN

1—A nice shot of Cap using his shield to deflect a bunch of bullets while saving a wounded soldier in a bombed-out town in France or Germany. In the background, we see a few Nazis shooting at him from a window of a mostly destroyed building. He's diving in front of the wounded soldier, and grabbing him at the same time, if you can make that work, and seem really heroic.

NARR(Bucky): He was like that sainted, can-do-no-wrong big brother. The guy you can't help but look up to...

NARR(Bucky): ...Because you just know you can never be that good.

2—Now we see a shot of Cap and Bucky at a concentration camp that's been liberated. Soldiers are in the background, and Cap is walking toward us, cradling the limp and nearly lifeless form of a woman in rags, bald, skinny to the bone. Bucky is standing behind him, holding a machine gun in one hand, looking at the horror of the camp, his face filled with anger and fury. Cap is quietly crying as he carries this woman away from the death around them.

NARR(Bucky): That graceful under pressure...

NARR(Bucky): ...Or that strong in the face of horror.

These kind of scenes, Bucky and Cap's memories of the war, are really important for me to include. I don't think anyone who fought in any war, but especially WW2, could forget those experiences or fail to be constantly shaped by them. When Bucky thinks of Steve Rogers, he thinks of his finest moments in the war first. And this scene highlights that Cap and Bucky were like brothers, not like father and son. They were only a few years apart in age, at the most.

PAGE TWELVE

1—Now we're back at the courthouse steps. A wider shot, to show where everyone is. We see the S.H.I.E.L.D. transport at the curb, with two S.H.I.E.L.D. agents standing by its door, holding rifles at the ready, and we see Cap being led up the stairs by the Marshalls, as the crowd of reporters rush them, shoving out microphones. The Marshalls are wearing black windbreakers with the words: U.S. MARSHALL in white on the back, across the top.

NARR: But they've all forgotten that... All they care about is their fear...

REPORTER: Cap! Cap! Why did you give up?

REPORTER: Have you resigned as Captain America?

2—Steve is being led up the steps by the police now, who are trying to keep the crowd and the reporters back (I'm sorry, Steve, I know it's a lot to draw, but that's what would happen – crowds, media, etc). Reporters shove mics at Steve's face and yell out questions, but he's just looking straight ahead, with no real expression. His hands are cuffed behind his back.

NARR: ...And having someone to crucify to appease the public.

REPORTER: Was Tony Stark right?

REPORTER: Are you supporting the Registration Act now?

3—There are a few cops behind him, and one right in front of him, pushing people back and yelling at the reporters.

COP: He's got no comment!

COP2: Step back!

This is the beginning of a larger arc about what Cap has meant to the world of the Marvel Universe. So we start by looking at him from outside, then from his friend's points of view, then when we see him, he's besieged by the crowd and the press. Everyone wants answers, and they're not going to get any.

PAGE THIRTEEN

1—Closer on Steve and the cop in front of him, as a tomato comes flying from the throng and hits Steve in the side of the face, splatting. He looks a bit stunned at this kind of treatment.

OFF: Since when does Captain America surrender?!

OFF: Loser!

SFX(small): splut

Yes, someone brought tomatoes to throw. Probably someone who works for AIM or Hydra.

2—The Marshall in front of him, turns to the crowd and holds out his nightstick, yelling. Steve shakes his head and the splattered tomato falls away.



COP: Hey! Hey – you son of a –

The rest of these are smaller panels, in my head.

3—Then Steve looks up and sees a red dot on the back of the Marshall's black uniform.

4—Closer on the red dot on the cop's back.

5—Steve's eyes go tight as he looks back over his shoulder.

STEVE(small): No...

6—And from his POV, we see a top-floor window across the street, and a red laser light reflecting in the corner of it, clearly a sniper in waiting.

7—Closer on Steve's face, as he snarls.

STEVE(small): Damn it to hell...

Here it is, even though he's battered and beaten down, in restraints, he sees that he's been set up, there's a sniper about to shoot and make this whole crowd go nuts... and even though he doesn't have much left in him... he's going to be the hero.

PAGE FOURTEEN

1—And now we're looking at a flat-screen TV hanging on a wall in a dimly lit room somewhere. On the screen it shows CNN covering the arrest of Cap. And we're tight on a shot of Steve looking back over his shoulder.

OFF: Look at him, he's spotted the sniper.

OFF(linked): Even in his condition.

2—And now we turn it around, and see the room the TV is in. This is clearly some expensive penthouse apartment in NYC, and we see Faustus sitting in a chair, smoking, and watching the TV, while talking to Lukin, who paces, gesturing more like the Skull than himself now. Behind him, there's a desk, and on the desk is the mannequin head with the Skull mask hanging on it, but we don't need to see that in this panel, yet.

FAUSTUS: Then call it off, Skull. It's blown.

LUKIN: Nonsense, Faustus... This is exactly how we meant for it to play out.

3—Closer on Lukin, as he smiles rather sadistically and looks at the Skull mask in the foreground. The TV is on the wall in the background, showing Cap on the steps of the courthouse.



PAGE SIXTEEN

1—Full tier, the crowd has cleared away from Steve, and he lies on his back on the steps, looking up, eyes wide and fading. The people are running away, and the Marshall who he saved is on his knees, a few feet away, holding his gun and looking across the street, yelling. We're directly above them here, looking down on the fallen hero. We can see blood seeping from his belly wounds, as he holds one hand over it, and Sharon is falling to her knees near him, screaming.

COP: Rogers is down!

COP: Where's that %#\$ing sniper?!

SHARON: Steve! Nooo!

And here's what became the most-viewed and reprinted panel of the entire year, probably. From the front page of the *New York Daily News*, to the *Colbert Report*, everyone wanted this image, and Steve drew it himself.

2—Sharon kneels next to Steve, looking at him, tearing pouring down her face. Steve gasps, and blood leaks around his mouth.

SHARON: Help me!

SHARON: Someone help me!

STEVE(weak): ...Sharon... the crowd...

3—Closer on Steve, as he coughs and mumbles, looking worried about everyone but himself.

STEVE(weak): ...get them to... safety...

4—Sharon cradles his head and tears drip from her face down on him, as he starts to lose consciousness.

SHARON: Don't worry about them, Steve...

STEVE(weak): ...no more... innocents... hurt...

5—Same, as he fades more, and she cries.

SHARON: Oh God... Steve...

PAGE SEVENTEEN

1—Sharon cradles Steve's head in her lap and looks up, yelling. The Marshall nearby is starting to move closer to her, looking cautious, still aiming his gun across the street.

SHARON: Someone help me, God damn it!

2—Up above, we see three newscopters all shining

spotlights down (one is lower than the others), circling the action, filming the chaos. And there's something else there, too, circling, a silhouette of a man.

3—Closer, and we see it's the Falcon (I don't know where it's left with him at the end of CW 7, but we need him here, so Tom, please make sure it's just left vague what happens with Sam, or have him fly off, or something). He's looking down, eyes tight.

4—And now we see Bucky, still in his leather jacket, leaping from the rooftop of one building, diving headfirst, toward the upper-floor window of the building the sniper was in.

5—And he crashes through the window, glass flying every which way.

PAGE EIGHTEEN

1—And he rolls with the fall, coming up in a crouch, a handgun aimed out, like he's a cop or something, ready for whatever's in this room, and glancing around. He's in a large empty warehouse loft-style area, like this whole floor is one big empty room, with no lights on, that looks like it's maybe under construction, with some white see-thru tarps hanging here and there. A sniper rifle is leaning, propped at an angle near an open window. There are many windows on this floor, and a skylight or two — one with most of the glass already broken out. No one else is here.

ELEC(no pointer): Talk to me, kid.

2—From over Bucky's shoulder, as his gun aims at the window where the sniper was, and we see the gun just leaning from the dusty floor to the windowsill.

BUCKY: It's clear. Whoever it was hit and ran.

BUCKY: Can you access a satellite to track his exit?

ELEC(no pointer): Already on it...Just gimme a sec' to scan back...

3—And then Bucky looks up at the skylight that's missing most of the glass, seeing it's been busted out. There's some glass on the floor near where he's standing here.

BUCKY: There's a busted out skylight. I'll start --

4—And then we see Falcon sailing down thru this skylight, looking at Bucky and yelling.

FALCON: You?!

5—Falcon grabs him by the front of his leather jacket and soars across the room and slams his back into a brick wall. Bucky's gun goes flying as he's grabbed.

FALCON: You son of a %#\$!

BUCKY: Hey!

SFX: WHHUDD

There's a moment I'd been waiting to write – Falcon and Bucky, together

PAGE NINETEEN

1—Closer on them, as Falcon holds him against the wall and they glare at each other, their teeth gritted, the two ex-partners, about to come to blows, maybe. Falcon's wings have disappeared.

FALCON: You twisted little sick –

BUCKY: Get your hands off me, while you can. I didn't-

FALCON: It wasn't enough, what you took from him already?!

2—Close on Falcon, angry beyond words.

FALCON: You better pray he's not dead!

3—And then Bucky's brows furrow, and he looks serious and sad.

BUCKY: I am.

4—And Falcon sees it, softening.

5—He lets him go, looking toward the window and the broken glass on the floor. Bucky is picking up his gun from the floor.

FALCON: Then... You didn't --?

BUCKY: No.

BUCKY: I'd kill myself first... believe me.

6—And now Bucky is fastening his mask over his eyes, as he looks toward the skylight and walks away from Falcon. He's all business now. Falcon is following him.

ELEC(no pointer): Kid, I spotted him.

BUCKY: Where? Which way?

FALCON: Who're you talking to?

BUCKY: Nick Fury.

I like how easily Falcon realizes Bucky isn't the bad guy here. They connect through their deep bond with Cap, and instinctively know they need to work together.

PAGE TWENTY

1—Bucky, mask now in place, scratches his chin in thought, and looks up through the busted out skylight, as Falcon stands behind him.



FALCON: You sure it's really him?

BUCKY: Yeah, I am.

2—Then Bucky looks over his shoulder, serious look on his face.

BUCKY: Can you fly and carry me at the same time?

3—Back with Sharon and Cap. She's rushing along with Cap, who's on a gurney, that U.S. Marshalls are carrying toward an ambulance, cops are everywhere, but the crowd is mostly dispersed. The U.S. Marshall Cap saved is trying to wave her away, but she's holding up her S.H.I.E.L.D. ID badge and growling at him. Her face is streaked with tears.

COP: Ma'am, I'm going to have to ask you to –

SHARON: I have S.H.I.E.L.D. priority one clearance, Marshall...

SHARON(linked): So get the hell away from me if you know what's good for you.

4—She holds onto the side of the gurney, as they carry it down the steps, and she's looking confused and lost.

SHARON: Nick, where are you?

ELEC(no pointer): I'm here, what the hell happened down there?

SHARON: I don't know... The crowd was going nuts and... then I just heard shots...

5—Closer on her, lost little girl, crying.

SHARON: He's bleeding really bad, Nick... Drifting in and out...

ELEC(no pointer): Sharon, listen to me. There's a hospital five blocks away. And this... it's Steve Rogers... He's taken bullets before.

6—Her hand grips Steve's, which is wearing the red Cap glove.

ELEC(no pointer): He ain't gonna die, okay?

Is that last line too much foreshadowing? Maybe. It felt right at the time, though and I think it works.

PAGE TWENTY-ONE

1—Up in the sky, where the three newscopters are circling, not too much higher than the buildings, maybe almost level with some of them. At least one building here has a tall billboard that has a picture of Iron Man on it saying: REGISTER – IT'S THE LAW!

Falcon is soaring through the sky, his wings out, and even though it's likely impossible, he's carrying Bucky, holding him under his arms, as they fly toward the choppers. Bucky's body is not hanging straight down, though, it's like he's being carried along at an incredible speed, so his feet are back near Falcon's, but hanging lower, since he's essentially bagged. He's not wearing his leather jacket anymore, and is in his complete Winter Soldier gear, sans the rifle, obviously.

FALCON: Which one?!

BUCKY: Fury said the WNYK chopper! It swooped low and grabbed our shooter!

Another money shot – Falcon flying, carrying Bucky, looking for the sniper.

2—Inside the newscopter, a pilot is looking out to the side and freaking out, and Crossbones is in the passenger seat, looking pissed.

PILOT: Someone's on us – a man with wings! What do I --

CROSSBONES: Just fly, idiot!

3—Back with Falcon carrying Bucky, as they soar. Bucky is pulling out two handguns, which are both big and mean-looking.

FALCON: What are you –
BUCKY: Taking them down!

4—And now, as they fly toward the chopper, Bucky opens fire at it with both guns. He's taking out the rear tail fin blade, basically, just chewing it to ribbons. This is a small two-to-four person copter, not something industrial. And it's got the letters WNYK on the side of it.

SFX: BLAM BLAM BLAM

And this one – Bucky firing his guns at the copter while being carried through the air by Sam Wilson. I saw that image in my head and knew exactly how this scene would go. It really shows the difference between these two one-time partners of Cap, I think.

3—And he tackles Bucky right out of the air, tearing him from Falcon's grasp.

4—Falcon loops over and looks down to see them arcing toward the buildings below, including the one with the Iron Man billboard. It's only about thirty or forty feet down to the rooftops they're aimed at, and they're moving sideways.

FALCON: Oh God...

PAGE TWENTY THREE

1—Bucky and Crossbones, struggle in each other's grip as they sail through the air.

2—And they fly right through the Iron Man billboard, tearing a hole right in his head.

SFX: WOOMKKK

3—And tumble roughly onto the rooftop behind the billboard, crashing into boxes and TV antennas, etc. Whatever would be on a rooftop. Crossbones hits something that breaks with the impact, but Bucky is rolling with the fall as much as he can, like an old pro.

SFX: KRRSHHH

Crossbones crashing through a Registration billboard through Iron Man's head, comments on Civil War and how he'd never expected to see his own head.



PAGE TWENTY-TWO

1—The copter starts to go into a bit of a tailspin, and the pilot struggles to control it. Crossbones is grabbing the open door area beside the passenger seat.

PILOT: We're hit!

PILOT: I'm losing control!

CROSSBONES: Ah, the hell with it...

2—And then Crossbones dives out of the copter, reaching out, yelling under his mask.

CROSSBONES: Come on, then!

CROSSBONES: Come on!

PAGE TWENTY-FOUR

1—Crossbones, looking pretty hurt, his mask even torn in places, mostly revealing his face, but he pulls himself up, looking toward the Winter Soldier, who is rushing him. One of Crossbones' arms is hanging slack, twisted wrong, like it's been broken.

CROSSBONES: Don't tell me... you think...

CROSSBONES(linked): ...you're a good guy now?

2—And the Winter Soldier hits him with a metal left hand that sends him reeling.

BUCKY: Not exactly.

SFX: WAMM

3—Pull back a little, as they continue to fight, with Crossbones obviously losing, but now we're seeing it from further away, maybe a nearby rooftop.

OFF: They've got Brock, father... He's fighting, but he's already hurt...

OFF(linked): I need to —

PHONE(elec): You need to do exactly as you were ordered, Sin.

4—Now we see Sin talking on a cell phone. We don't see where she is yet, but obviously it's somewhere nearby, on a rooftop. And if we can see her shoulders, she's wearing something greenish blue, ■ hospital uniform, but that shouldn't be obvious until the next page. This is more a tight shot of her on the phone, revealing that she's watching the fight, while she scowls at what her dad is saying to her. This is the beginning of ■ rift between them.

PHONE(elec): If Crossbones can't make his own escape, then he'll pay the price...

PHONE(elec): But our plan goes forward.

PAGE TWENTY FIVE

1—Full tier reveal. Sin is in the foreground on the rooftop of the nearby hospital. She's dressed like a nurse, in disguise. She's pulling a wig on as she scowls at her dad's words thru the cell-phone. We see a big red cross on the wall behind her, near the door leading to the inside, which reads: MERCY HOSPITAL EMPLOYEES ONLY

PHONE(ELEC): Now get inside and be ready.

SIN: Fine.

other more quickly as we move toward the end of the issue. Now we see this is all part of the Skull's plan, and his daughter, Sin, is waiting for the final act.

2—Back with Bucky and Crossbones. Bucky has beaten Crossbones, but is holding him up by the front of his combat vest with his metal hand, while he punches him with his right hand.

SFX: SMAKK

BUCKY: Where is he?!

3—His fist hits Crossbones again.

BUCKY: Where's the Red Skull?!

SFX: KRAK

4—Crossbones spits out blood at him.

BUCKY: I know he's pulling your strings...

CROSSBONES(weak): Go die...

5—Closer on Crossbones, smiling through some broken



teeth at us, laughing, as blood leaks from his mouth and nose.

CROSSBONES(weak): ...oh wait... you already did... heh...

6—And then Bucky's metal fist smashes him one in the kisser, putting him out for the count. In the background, we see the Falcon soaring towards this rooftop.

SFX: WHUDD

PAGE TWENTY SIX

1—Falcon glides to a landing, as Bucky looks up from Crossbones' fallen form. Falcon is looking serious.

FALCON: Bucky... You need to get out of here.

FALCON: S.H.I.E.L.D.'s about to flood the area with agents and Cape Killers... And you don't want to get dragged into this mess.

2—Bucky gestures down at Crossbones, and Falcon gives him a serious look.

BUCKY: No, I don't... You can handle this?

FALCON: He won't be going anywhere, trust me.

3—Bucky stands at the edge of the rooftop, near where the fire escape ladder comes up over the side, one boot up, and looks back, serious.

BUCKY: Get to Cap... and fast.

BUCKY: Someone needs to watch his back, and I...

4—Then he drops off the roof, and Falcon just watches.

BUCKY: ...I can't be that guy.

5—Falcon stands over Crossbones, looking up, to see two Cape-Killers flying down toward him.

6—The Cape Killers land on the rooftop, and Falcon stands, with his arms crossed, he hates these things.

CAPE-KILLER(elec): Falcon, you are ordered to stand down.

CAPE-KILLER(elec/link): S.H.I.E.L.D. is taking charge of this crime scene, and taking this suspect into custody.

FALCON: Then take him... I got ■ friend to see to.

PAGE TWENTY-SEVEN

1—An ambulance races down the street, lighting flashing, siren roaring. Falcon glides above it, about thirty or forty feet behind it, swooping down from above.

SFX: WEEEEOOOOOWEEEEOOOOOWEEEEOOOO

2—Inside the back of the ambulance, Sharon holds Steve's hand while a paramedic tries to stabilize him. Sharon's leaning in close, talking to Steve, who's barely conscious.

SHARON: We're almost there, baby...

SHARON: Just hang on...

3—Closer on Steve as he whispers to her. Sharon is crying and holding his hand to her lips. He's dying, or at least that's what it looks like.

STEVE(weak/small): Sharon... so pretty...

STEVE(weak/small): You... take my... breath...

Small hint to the observant reader — Sharon took his breath. Steve knows that she killed him, I think, and knows it isn't her fault. He has nothing but love for

4—The medic yells to the driver, and Sharon looks up, freaking out.

MEDIC: Get us there now -- Damn it!

MEDIC: We're losing him!

SHARON: No!

5—Then she holds Steve's hand tightly with both of hers and pleads with him, crying, ■ his eyes lose life, and his lips flutter closed.

SHARON: Steve -- Stay here!

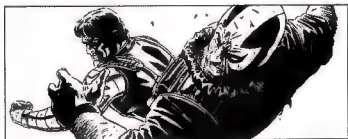
SHARON: Stay with me!

6—The ambulance screeches the corner and we see the hospital not far ahead, the ER entrance lit up red. Falcon arcs gracefully in the air above it, following.

SFX(following the ambulance): SSKREBBEE

PAGE TWENTY-EIGHT

1—Close on ■ TV screen. The same woman newscaster from page four and five is onscreen again, looking somber, and behind her, a big picture of Captain America, and below it, it reads: STEVE ROGERS 1921 – 2007 (Tom – You better check that birth year, but I've always figured 20 to 22 was the year he was born)



TV(elec): — continuous coverage all night, as more information becomes available, but at this time, sources have confirmed...

TV(elec): ...That only minutes ago, Captain America was pronounced dead on arrival at Mercy Hospital.

Revoort, who knows almost everything about all Marvel characters, to double-check my date for Steve Rogers' birth. I don't put a lot of side-notes in scripts but you don't want to get details like that wrong.

2—Biggest panel on the page. Now we're in Times Square, watching the big screen TV, and there's ■ crowd of people just standing there watching, like they can't believe it. Some are crying, and hugging each other.

TV(elec): We are awaiting ■ statement from the Police Commissioner regarding the shooting on the courthouse steps...

TV(elec/linked): ...but we understand a suspect has been taken into custody.

3—Bucky (in his civilian look again) stands before the window of an electronics store, along with a few other people, and watches ■ bunch of TVs in the window display all showing this same image. Bucky is stunned, like this is just too much for him to deal with.

TV(elec): NewsTen cameras were there to record the already infamous moment when shots rang out...

TV(elec): ...And a hero fell.

4—And now in ■ hospital waiting room, Falcon sits, comforting Sharon, who is leaning into his shoulder and crying harder than she ever has in her life, probably. Falcon looks almost numb, just wrapping his arm around her shoulder and leaning his head back against the wall, he can't believe it either. There's ■ TV hanging from the ceiling in the waiting area. In the background, several police and S.H.I.E.L.D. agents mill about, like they would.

TV(elec): Parents are strongly cautioned. This is graphic footage, not suitable for children...

I remember when I was in 5th grade, the Pope, John Lennon, and President Reagan all got shot, and they showed the Reagan footage over and over and over again on the news until you could shut your eyes and see it in your head. SNL even made fun of it eventually, by having Buckwheat (Eddie Murphy) get shot and doing the same thing all night. So, I imagined whatever footage there was of Cap's shooting, even shaky handheld that barely showed anything, would be

PAGE TWENTY-NINE

1—Closer on Falcon, looking exhausted, the way only someone can when they've been in a hospital and watched a friend die.

NARR(Falcon): Steve... You can't do this to me ...

2—Falcon in his green costume, without the wings, and Cap, leaping from roof to roof in Harlem. Maybe Falcon is swinging from the cable line that was attached to his right glove instead of jumping?

NARR(Falcon): ...After all we've been through.

NARR(Falcon): All the \$#@% we've stood up against.

3—And another shot, Cap and Falcon, in Falcon's first red and white outfit with wings, as Falcon is flying away, frowning, and Cap stands on a rooftop in the background.

NARR(Falcon): It may be different now. We may not be so tight like we used to be...

NARR(Falcon): ...But you ~~was~~ my brother, you know that.

4—And now Sharon is pushing open the door to the ladies room, looking like she may have no more tears left in her. Falcon is standing down the hall a ways, leaning his back against the wall and looking down. A few cops walk by him. Sin, in her disguise and wig, is walking down the hall, but we barely notice.

NARR(Falcon): And I'm not ready for this world without you being in it...

A note from Steve Epting arrived with his art for this page saying how much more he liked drawing the Falcon's older costumes, which prompted me to figure out a way to get him back into one of them. Keep your artists happy, kids.

PAGE THIRTY

1—Sharon leans over in front of the sink, and washes her face.

NARR(Falcon): ...None of us are.

2—Some women's feet in hospital sneakers, pale blue, walk across the tile floor behind her, and she doesn't look up to see who's approaching.

WOMAN: Excuse me, Ma'am... The Doctor wanted me to tell you something...

SHARON: What? Which one?

3—Then Sharon looks up and sees Sin behind her, in her disguise, smiling from the mirror. Sharon begins to react.

SIN: Doctor Faustus.

SHARON: Huu —

4—Close on Sin, as she smiles, and we see a few strands of her bright red hair straying across her face, so we know for sure it's her.

SIN: He says — Remember.

5—Sharon's eyes go wide and roll back up into her head a bit.

Steve Epting's original art for this page was originally hit that the big event had been spoiled for everyone by the news coverage. I knew that even if we only had a little coverage, it would be all over the internet and most comics shops before people could read the issue, so for me, the Cap getting assassinated scene had to come early in the issue, and the real twist had to come later.



PAGE THIRTY-ONE

1—And now we're back in the scene on the steps—Frank, blur the edges of the flashback panels here, because it's Sharon's flash memory of what happened—■ the crowd surges and the Marshall yells. Cap is staggering forward, wounded in the shoulder.

MARSHALL: SNIPER!

2—Sharon pushes through the surging crowd toward him, one hand reaching out.

SHARON: STEVE!

3—The crowd surges around Steve, as the gun fires into him. We see Sharon close to him, but obscured by the people fleeing the area. Steve's eyes go wide.

SFX: BLAM

SFX: BLAM

4—Same, but now the panel is blank, just white space, except for Cap and Sharon. They're in the same poses they were in the previous panel, but the background and the crowd are all gone, and now it's plain to see that Sharon reached out through the surging crowd and put a gun near his stomach and shot

CENSORED

The gun is blasting into Cap's upper belly area, and Steve is looking at Sharon, eyes wide with shock, almost like he knows it's her doing it.

SFX: BLAM

groundwork for in Captain America 16, when Sharon first kissed Steve again, and they reunited as a couple. And then in issue 22 we saw that Sharon was being manipulated by Doctor Faustus, who was working for the Red Skull—layers within layers. Sharon was always going to be the one to take Steve out, because she was

PAGE THIRTY-TWO

1—Sharon is in the bathroom, now by herself, and she's sliding down the wall, as she comes back to the real world. She's about to have a breakdown.

SHARON(small/wavering): ...no... no...

2—Closer on her, as she's really freaking out, tearing and snot and everything, just raw emotion.

SHARON(small/wavering): ...what did I do...?

And that's the extra twist of the knife, the tragedy on top of the tragedy. And the story left to be told.

3—And in a room in the ER, Steve Rogers lies on a gurney, one arm hanging down, his Captain America glove visible on its hand. A white sheet has been pulled up to cover him, and blood soaks through the sheet from his belly and chest. We just see part of his face, where the sheet didn't totally cover him up, and we see one eye, empty of life.

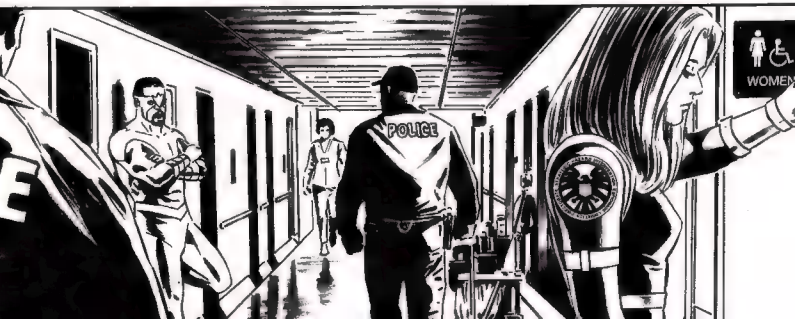
VOICE-OVER BOX(words like the last two panels):

"...what did I do?"

4—Closer on the lifeless hand dangling down toward the tile floor, almost like it's reaching for something it will never grasp. This panel fades to black at the bottom of the page, where the title and credits go.

TITLE: The Death of the Dream—Part One

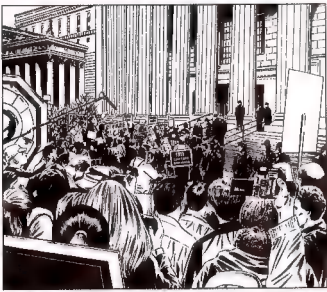
CREDITS: Ed Brubaker—Writer / Steve Epting—Art / Frank D'Armata—Color Art / Joe Caramagna—Letterer / Lazer, Schmidt, and Sitterson—Assistant Editors / Tom Brevoort—Editor /// Captain America created by Simon and Kirby











PAGE 12



PAGE 13

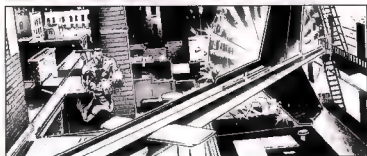


PAGE 14



PAGE 15





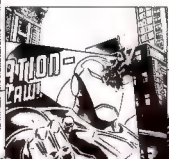
PAGE 21



PAGE 22



PAGE 23 ORIGINAL VERSION



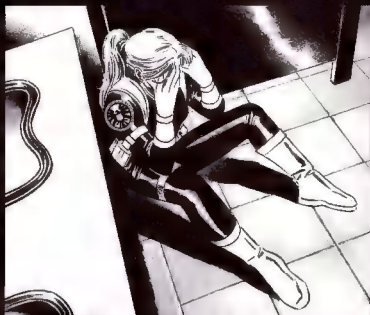
PAGE 23 FINAL VERSION



PAGE 30



PAGE 31



IN THE TRENCHES

Keep it secret, keep it safe. That was the directive given by the highest authority. No, not Gandalf talking about the One Ring; I mean the death... THE death. The death that would cap off Civil War. The death that sent shock waves through the comic community. The death that rocked the news world. No one could know about the **DEATH OF CAPTAIN AMERICA**.

Of course, that wasn't entirely true. After the unprecedented media attention Civil War had garnered, major media outlets were continually coming to us for more news on the event. When it came time to place the story of the death of one of comic's most beloved icons, we called up comic fan and journalist extraordinaire Ethan Sacks of the Daily News here in New York. Ethan was brought in at the last second so as to preserve this secret but still within enough time to pitch and write up his story and ensure it found coverage for the day *Captain America* #25 hit stands. And then we all

went radio silent and crossed our fingers that no word would leak out. Finally, March 7th came and we had succeeded in taking the world by surprise! I hadn't even left the house for work that morning when my father called and I knew that this was going to be far bigger than any of us had originally thought. When dealing with mainstream stories, I never tell my dad what we are doing. If a mortgage banker in Nashville, TN, hears about something related to Marvel comics, then I know we've tapped the mainstream. He called, groggy from just waking up, and said "I can't believe you did it. How could you kill Captain America?" Apparently he was in a hotel in lower Alabama on a business trip and had turned on a cable news channel where they were debating if this was the right time to kill off the Sentinel of Liberty with America in the war on terror. It wasn't even 7:00 a.m. and not a single comic store had opened yet.

MEDIA SPOTLIGHT

Milestones



RETROSPECTIVE

He fought Nazis, cold war baddies, even his own oppressive government. In his latest comic, Marvel superhero *Captain America* was assassinated on the way to court, where he hoped to talk up civil liberties. Will he, like the once deceased Superman, be back? Says publisher Dan Buckley: "He's very dead right now."

From *Los Angeles Times*, March 8, 2011



Wary Ed Bradley recently told his readers nothing was true.

Interview WITH STAN LEE

NEWSWEEK: What was your reaction to the sudden death of Captain America?

■ I was a little bit shocked. America could use a man like that right now—the ultimate patriot. ■

—Captain America's former writer and superhero to comics fans

From *Newsweek*, March 11, 2011

By the time I reached the office, the phone and mail were going crazy. When a story had hit the wire at midnight and spread over 200 print and 400 online outlets had picked it up, not to mention the countless TV and radio outlets bombarding us with interview requests. CNN already had an amazing piece edited together that linked the fires even more. Everyone wanted a piece of Cap's death. Along with our amazing P.R. firm, I was in charge of coordinating a media onslaught the comic world hadn't seen in over a decade. And I loved every minute of it. Marvel Publisher Dan Buckley stationed himself at his home office and handled all telephone interviews. Ed Brubaker (on Pacific time) was tasked to do local media and radio call-in shows. We hired a car service to drive Joe Quesada to various TV stations around the city, but when that proved to be too slow to meet the demanding pace of the news crews, we brought him back here (in full television make-up) and had the crew's conduct interviews in the Marvel bullpen. There were news stories about the number of news stories this event was getting. By the end of the day, we'd had dozens of TV appearances, and the story had driven people to comic shops like no other in recent memory.

The dust didn't settle for a few weeks. By the time all was said and done, every major network, radio program, newspaper, and internet site had all covered the life and death of Marvel's Fallen Son. The passing of Steve Rogers had brought comics back into the mind of the general public and retailers were still receiving calls from people they had never seen in their stores before, everyone asking for a copy of *Captain America #25*. But the crowning moment had to be on the March 12th edition of the *COLORIST REPORT*, when Stephen Colbert, a long-time fan and friend of Marvel, was presented Cap's shield per Captain America's "final wishes." Colbert humbly accepted the shield and awarded it a permanent place of honor on the set of the *COLORIST REPORT*.

Cap's been dead now for a few months, and it doesn't look like he's going into the naysayers who thought this was a fake-out or short-term affair. As hard as it is to believe, Steve Rogers is gone from comics. I'd like to think, after over a half-century of battles, we gave Captain America a proper send-off.

Jim McLean
Marvel Sales & Marketing

IN NEW YORK, this epic run in comic book icon Captain America closes on his creator's death. It's time to decide if this is the end of an era.



Telling the World for a Superhero

The quintessential American superhero is dead. Captain America fell to a sniper's bullets in last week's edition of the comic. The news seemed laden with ill portent as the republic grapples with an unstable stock market and an unpopular war. "We really need him now," lamented retired cocreator Joe Simon, 93. Developed in 1941, Captain America gained his world-class strength after being injected with "super-soldier serum" to fight the Nazis. Captain America

took on a number of real-world enemies, including Communists. The tale stayed timely to the end. He was killed after leading other superheroes in refusing to register with the government as "a weapon of mass destruction," arguing it was a violation of civil rights. Marvel execs in New York said the end was a long time coming and made for a "compelling story." But in comics, not even death is final. A Captain America movie is a possibility. ■

With Will Sullivan, Anna Mulrina, Bret Schultz, and the Associated Press

QUICK THOUGHTS

Superhero shot, and it's for real

BY JEFF LABRECQUE

It's a sad day for the comic book industry. Captain America, the most patriotic of superheroes, has been killed. The news is a blow to the industry, which has been struggling to make a name for itself in the mainstream.

But it's also a day of hope. Captain America's death is a testament to the power of the superhero. It shows that the superhero is still relevant, and that the industry is still capable of creating compelling stories.

The death of Captain America is a loss to the industry, but it's also a loss to the world. Captain America was a symbol of hope and courage, and his death is a reminder that we need heroes in our lives.

As a Superhero, the Captain Changed Along With America

By JONATHAN L. KATZ

IT IS A TRADITION among comic book writers to create a character who is a reflection of the times. Captain America is no exception. He was created in 1941, a time of war and patriotism.

Over the years, Captain America has evolved. He has become a symbol of the American dream, a man who stands for justice and freedom.

But now, as the superhero industry grows, Captain America's role is changing. He is no longer just a symbol of the past, but a man who represents the future.

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From U.S. News & World Report
March 19, 2011

From U.S. News & World Report
March 19, 2011

From U.S. News & World Report
March 20, 2011

COVER GALLERY

WEDNESDAY, JULY 19, 2006

DAILY BUGLE

CAPTAIN AMERICA

War leads to
fear of
By D



Steve Rogers,
aka Captain
America, led
the forces
opposed to the
Registration Act

DEATH OF THE DREAM

forces. Maj. Gen. John D. Coates said that instead of quelling violence, the surrender may have marked the beginning of a new era. Steve Rogers - aka Captain America - seems to have brought an end to the war. Those who opposed the Registration Act have ties to the military and were arrested on charges that they had planned retaliation against the registration act. Steve Rogers said on







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